CANADIAN MOVING PICTURE DIGEST

RAY LEWIS
Editor and Publisher

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"Is Barkis Willin' ?"

SOME say that the ladies always talk, (God bless them), but this time they are talking about the Neely Bill as this possible legislation concerns block-booking. Mrs. Arretus Franklyn Burt, chairman of the committee on motion pictures of the General Federation of Women's Clubs, addressed the annual convention at Milwaukee and stated that the organization represented by these women was opposed to a Federal control of films. Mrs. Burt is quoted as follows, "The Neely block-booking bill involves no moral issues and it is highly controversial even in the industry. It is a step in the direction of Federal control.

A few years ago we heard quite a different story, for the proponents of the Neely Bill had informed committees and clubs of women that all the undesirable films one saw upon the screen were the result of block-booking. The public-airing of the Neely Bill has enlightened the women, for when they heard the leading advocates of the Neely Bill tell members of the U.S. Congress and Senate in Committee that their concern with the Neely Bill was purely commercial and had no moral angle, the women began to see that the fight which is dividing the Motion Picture Industry is purely, if not pure, a strictly business fight which concerns dollars, dimes and nickels. The legislators and Neely advocates received some interesting persuasion to drop the moral angle when the women's clubs selected pictures adapted from books which cultural societies advocated, but which moralists would have censored.

Now the House Interstate and Foreign Commerce Committee of the U.S. in its third week of hearings on the Neely Bill indicates that its opposition to the Neely Bill has somewhat diminished; the synopsis clause is a stumbling block because of its unworkable form. The Committee is now turning its attentions to the "blind selling" angle of the Neely Bill, endeavoring to secure some method of defining what the exhibitor is buying when he buys his block of pictures. It is generally conceded that regardless of law enactments the exhibitor will buy a block of pictures.

The division of opinion on the Neely Bill within the Industry is sufficient to confuse any legislator intent on forming legislation which will furnish the greatest protection to the greatest number within the Motion Picture Industry, and at the same time give a service to the public.

We of the Industry know that the Neely Bill is a battle of power which is another word for dollars. We know that if all exhibitors could be assured of product before it grew whiskers; and while it is still possessed of a magnetic virility to draw a box-office public, if these pictures could be secured at equitable prices, or percentages which give the exhibitor an opportunity to carry his house and secure a margin of profit, there would be no urge for Neely Bills, or any other kind of film legislation which gives a measure, large or small, of Federal control.

We still feel that Nicholas Schenck, President of Loew's Theatrical Enterprises, was right when he said, "There are no ills within the Industry which it cannot cure itself". All we have to do is to make "Barkis Willin' ". Harry Brandt, independent exhibitor and President of the Independent Theatre Owners of New York, in giving his testimony before the Committee, said, "The whole situation could be cured by honest arbitration".

Meanwhile, the studios promise five hundred pictures for 1940-41, just a slight reduction from the previous season. Only two of the eight companies which have made program announcements have publicized their budget commitments. The War situation, The Neely Bill with its costs of money and time, the Anti-Trust Defense Costs running into millions, are combined costs which must come out of somewhere; and it looks as if that "somewhere" will be the cost of productions, costs to exhibitors and costs to the public. Someone has to pay, again we say, "Is Barkis Willin'?" —Editor.

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259 SPADINA AVENUE, TORONTO 2

WORD-OF-MOUTH!

CAPITOL's THIRD WEEK!

"A cinch to win you"—*Walter Winchell*
"Excellent story and production. Taylor superb"
—*Louella Parsons, Columnist*
"Hike straight to the Capitol"—*Times*
"Absorbing screen drama"—*Herald Tribune*
"Sure to be popular"—*Sun*
"Excellent. Taylor's best, Miss Leigh fine"—*Post*

VIVIEN LEIGH *and* ROBERT TAYLOR!

Metro-Goldwyn-Mayer's

WATERLOO BRIDGE

extends its* CAPITOL *stay for another week!

Broadway & 51st Street, *Major Edward Bowes, Mng. Dir.*

with Lucile Watson, Virginia Field, Maria Ouspenskaya, C. Aubrey Smith • A Mervyn LeRoy Production • Screen Play by S. N. Behrman, Hans Rameau and George Froeschel • Based on the Play "Waterloo Bridge" by Robert E. Sherwood Directed by Mervyn LeRoy • Produced by Sidney Franklin • An M-G-M Picture

RAY PRESENTS

THE C.E.A. (Cinematograph Exhibitors Assoc.) has sent out its third bulletin dealing with the percentage controversy on "Gone With The Wind" and mentioning other films which these exhibitors claim are slated for percentages away beyond their value.

The press of England is beginning to interest itself in the percentage battle, and editorial comments deprecate any advance in admission prices. Show Business is very bad in Great Britain which is in itself an irritant, not forgetting how frayed must be the nerves of all living near the German Menace despite the "carry on" spirit which prevails.

I think that David Selznick is too great an artist to wish that this masterpiece of screen art and production, "Gone With The Wind" should provoke a state of war between the exhibitors of Great Britain and the American Renters, for that is what is happening. The War is spreading, just as all Wars spread; and other distributors are being involved in the battle as between MGM and C.E.A.

I know that the American market in Great Britain is a market worth retaining and preserving. I know that the English people love American Films; and it is this love for American Films which made it difficult for the British-made film of anything but superior quality to establish a profitable home market.

THERE is enough trouble in England in fighting a common enemy, Hitler's Germany, without starting a war in the film industry. In America there are millions and millions of dollars wasted in a legal battle with Federal and State Anti-Trust Suits, Adverse Film Legislation, without permitting new film battles abroad.

The American distributors have won certain trade fights in England when the battle as between one or all of them has been with the Chairman of a circuit, but when the fight is with four thousand or more exhibitors who operate their own theatres throughout Great Britain, what is the use of continuing such a fight? We know that an Englishman prefers to die rather than be licked, for even if he is wrong he will not give in because his nature is to turn defeat to victory.

Aside from the merits of this "Gone With The Wind" percentage fight the business of every person in Great Britain is directed toward winning the war, getting on with the work; and certainly there is no room for internal dissension and disorders. The War Emergency Legislation has made the British Government custodian of all properties, business, finance and of persons in Great Britain. The Government could so easily, in the interests of internal peace, put an end to this percentage fight by taking the seventy percent of the film intake for War work.

THE distributors and the exhibitors are certainly publicizing a source of further revenue by talking about the possibilities of a £5,000,000 revenue from "Gone With The Wind".

We know what happens to big estates when the British Government gets through with Death Duties. Our habit of talking about millions is the big inspiration for the big taxes we pay.

The film battle is now developing into a barrage on personalities. Letters are being sent as between the C.E.A. and K.R.S., letters you know are always fatal, for one cannot say, "I don't remember" when there is a letter. The letter sent by the K.R.S. (Kinematograph Renters Society) was a mistake, a blunder, and it recalled to my mind an address which I heard Will Rogers give, and in which he advised Americans to fight and to stay away from the business of being Statesmen, "Look what they did to us at Nicaragua?" said Will Rogers. "We lost our shirt." The battle of percentage was lost when the K.R.S. wrote that letter threatening not to co-operate in a possible emergency.

All the property and the lives of Americans now in England and in Great Britain are being protected and defended by Britishers who would break the head of any Hun before they would surrender one American-owned farthing, or one American to them, and it is my belief that every American in Great Britain would knock the head off every Hun who attempted to invade Great Britain.

THERE is a time and a place they tell us for everything. This is no time for an increase in admission prices in England, because every penny which anyone can earn in England, or which anyone there possesses is gladly offered up to Win The War. When the War demands are met, there is very little left.

I have had three copies of the C.E.A. Bulletin issued by The Cinematograph Exhibitors' Association sent to me. The last Bulletin is headed, "Your Move Next, Mr. Eckman", and a further heading adds, "The Door to Negotiation is Wide Open". The President of the C.E.A. sent a cable to Louis B. Mayer in America and received the following reply which is published on the front page of The Bulletin. "Unfortunately 'Gone With The Wind' was not produced by our studio. I had nothing to do with it and you can readily understand I have no voice in matter referred to in your cable. It is wonderful picture and exhibitors of this country that I have met and talked to are thrilled with results they have obtained.

"I don't believe this is the time for controversies and I urge you and the distributors should get together and jointly arrive at whatever seems most sensible thing to do.

"There is too much trouble in this world as it is and I have found from my years of connection with this industry that when men sit together around a table with a sincere desire to settle a controversy they usually arrive at a fair understanding. Best wishes members your organization and yourself." (signed) Louis B. Mayer.

WE all know that Louis B. Mayer is a statesman, and that he has been a power behind the political scene which has stopped many a battle on the motion picture front.

The Bulletin's response to the Louis B. Mayer cable is as follows, "We cordially endorse Mr. Mayer's sentiments, and now await an intimation from Mr. Eckman that he is of the same frame of mind".

I am surprised that the C.E.A. makes the "Gone With The Wind" controversy a personal

(Continued on Page 9)

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"DEAR LEO"

Toronto, Ont. — Leo Devaney, General Manager for RKO in Canada, sent along this copy of a wire which he received from Larry Bearg, Famous Players District Manager in British Columbia, saying it was the funniest wire he received during his convalescence following his recent appendectomy operation:

"DEAR LEO JUST READ IN TRADE PAPER ABOUT YOUR GRAND OPENING HOPE THAT YOUR B ATTRACTION HAS BEEN SUCCESSFULLY REMOVED AND THAT YOU ARE AGAIN IN TOP BRACKETS WITH PREFERRED AND EXTENDED PLAYING TIME STOP HOPE TO BE SEEING YOU SOON AND WILL BRING YOU FRUIT THEN REGARDS FROM ALL — LARRY BEARG"

LOEW'S LONDON

Toronto, Ont. — In a letter to shareholders, Loew's London Theatres Ltd., reported that "through negotiations with Loew's Inc., a saving in film rentals dating back to Sept. 1, 1939, as well as other savings has been effected."

TO RAISE FUNDS

Montreal, Que. — Heather Thatcher, British stage and screen star, arrived in Canada from England. On the same ship Lord Rothermere also arrived, but would not make any statement on the reasons for his trip. Miss Thatcher is enroute to Hollywood to raise funds from the members of the British colony for the support of theatre workers in England who have been thrown out of their jobs as a result of the war. In Hollywood she will be the guest of Mrs. Douglas Fairbanks, Sr., the former Lady Sylvia Ashley.

COLUMBIA CONVENTION

Chicago, Ill. — The Columbia Pictures Sales Convention was held at the Blackstone Hotel here from Tuesday through Friday of this week.

REINHORN IN WINNIPEG

Regina, Sask. — I. Reinhorn, Roxy, was a recent Winnipeg visitor. In Winnipeg he met his daughter, returning from New York City.

Open New York Anti-Trust Suit Against Eight Majors

ARNOLD STATES CONTROL CAUSES "NOTORIOUS WASTE"

The New York anti-trust suit opened Monday, with the demand for the elimination of alleged monopoly on the part of the eight major companies, made by Assistant Attorney General Thurman W. Arnold and Special Assistant Attorney General Paul Williams, as they outlined the Government case to Federal Judge Henry W. Goodard.

Assistant Attorney General Arnold explained the phases of the Government's anti-trust policy and stated that the efforts of the Government had been consistently directed towards freeing the channels of industry from restraint and the anti-trust suit against the film companies was in accord with those efforts.

Attorney General Williams stated that efforts by the Department of Justice to adjust individual complaints with the defendants had proved unsatisfactory up to 1936, and that "only national relief on a national scale" could correct abuses in the motion picture industry. He traced the history of the industry and stated the era of monopoly began when Adolph Zukor led Famous-Players-Lasky into the exhibition field, and other production companies followed fearing that this would cut their market, purchasing theatres for their own protection.

The Government will no longer be acquiescent to the growth of monopoly and could not allow "a few groups" to control the industry, he said. Arnold further stated that control exercised by the majors had caused "notorious waste" and had hampered independents from bringing in new ideas. In discussing production, Williams said that talent loans between the companies were nothing more than "pooling arrangements".

Theatre circuits have increased the concentration of buying power to such a degree that the Government has instituted a number of anti-trust suits to test their legality. Because of the defendants' "economic power" and mutual co-operation, affiliated houses "almost automatically" obtained first-run on films in the 36 "key cities" of the country, Williams said.

Columbia Pictures, Universal and United Artists had been made defendants in the suit because "they had joined with producer-exhibitor companies" by making their product available first to affiliates, Williams said. He also claimed that affiliates were favored by receiving selective contracts "which are the direct opposite of block booking".

Thomas D. Thacher, counsel for Paramount, was the first speaker for the defence. He argued that the Industry's great accomplishments were a result of competition and not monopoly.

WARNER BROS. ROADSHOW "ALL THIS, AND HEAVEN TOO"

Hollywood, Calif. — Warner Bros.' "All This, And Heaven Too", adapted from the Rachel Field best-seller, and starring Bette Davis and Charles Boyer, will receive its world premiere at the Carthay Circle Theatre on June 13th.

This two-million dollar roadshow production, now known as "ATAHT", will follow "GWTW" into the Carthay Circle. Warner Bros. has announced that the film will be released for special engagements only in selected situations, at roadshow prices.

"CANADA AT WAR" SERIES

Canora, Sask. — Director Gordon Sparling and Cameraman Ross Beesley, of the Associated Screen News Ltd., spent a day in Canora and district recently taking moving picture shots for the current issue of the "Canada At War" series, being made for the Canadian government. The production they are working on deals with the peoples of Canada, and among the scenes taken here was one of a Doukhobor family working on their farm. They visited the farm of P. Sukarokoff.

RAY LEWIS WRITES BOARD OF TRADE

Ray Lewis, representing the Pylon Theatre, has written a letter to the Film Section of the Board of Trade, advising that following an article published in a contemporary trade paper, she will not accept any more invitations to be present at any further meetings of this kind. Miss Lewis states that there was an understanding between the exhibitors present, that there should be no publication in any paper of the matters discussed at the Conciliation Meeting.

The Canadian Moving Picture Digest did not publish a story in accordance with its agreement, but the other trade paper published a story and reported incorrectly what occurred at this meeting at which Miss Lewis was present. Miss Lewis did not refuse to agree to a plan for the control of passes and was not concerned in this matter wherein two independent theatreowners complained about another.

KRUPP TOURS SASK.

Regina, Sask. — Charlie Krupp, 20th Century-Fox, Winnipeg, was in town recently after a business tour of Saskatchewan.

On its way to you . .

THE BOOK

that tells why this

TRADEMARK

R K O
RADIO
PICTURES

means

MORE TO YOU

than ever before . . .

How To Plan A Campaign Which Will Sell Seats

MAP OUT EACH FILM'S ANGLES AND FOLLOW THROUGH

The following is an excerpt from an Editorial in Hanson Theatres "Topics", monthly bulletin of the Hanson Theatres circuit, head office Toronto, Ontario. This summary of that which makes up a successful selling campaign on a picture, is of interest to an exhibitor in any locality, large city or small town:

"When planning a campaign ask yourself these questions:

"1. What is the major selling angle? (action, comedy, music, acting ability, directorial ability, topical interest, star value, story value).

"2. What is the second or subsidiary selling angle?

"3. What special groups and institutions would be interested in the picture? (a class requires contact with better class men's and women's clubs, drama leagues, literary societies, book clubs, libraries, colleges, etc. An action picture requires contact with working men's organizations such as Union headquarters, foreign National Societies, sport associations, and, in most cases, schools. An educational picture should be drawn to the attention of high schools, collegiates, colleges, and professional people, in addition to some other organizations mentioned above).

"Having analysed your selling point, plan your campaign to reach the people whom you know will like the picture. Your campaign should be strictly budgeted so that you know exactly what you are spending on it. Every ad, every copy line, and all details of your promotional publicity, should be aimed at the people you consider prospective patronage for the picture. In contacting organizations and institutions, it is not necessaary to send a letter to every individual member. You should know the President, Secretary, and other important members of each such organization. You should be able to walk into their club rooms or offices at any time and be welcome. These contacts should be made long before you require their immediate co-operation. A few passes sent to such people once in a while will firmly establish a friendly atmosphere. When you send out a pass of this kind, attach it to a personal letter which asks them to accept the courtesy attached which is available for a particular picture. In your letter say that you were anxious for them to see this picture and you would like them to drop in to your office after the show to tell you how they liked it This system puts the recipient of the passes under an obligation to you, and flatters their self-esteem by giving them an opportunity for criticism. From that point on you will find the notice boards of these various organizations open to you and you will also find that you can get announcements made to their meetings. The major fault of most managers' contacts with clubs and societies is that they never trouble to make friends with the important members until they want something. It is a great deal easier to make friends when you do not ask for anything. Establish your friendly contacts before you ask favours.

"A well-rounded campaign covers the following fields:

"1. Newspaper (advertising, and publicity. According to the picture, various types of scene mats should be planted — fashions, spot news, anything that has any bearing on the picture).

"2. Radio (if you have one in the town).

"3. Men's and women's organizations.

"4. Schools and colleges.

"5 Theatre Lobby and front.

"6. General outdoor advertising (window cards, one sheets, throwaways, novelties, street ballyhoo, window displays, etc.).

"7. Contests (you will find contests for which prizes can be promoted or for which passes can be given are inexpensive and create interest. You may not get as many entries as you expect but don't forget that for every entry in such a contest at least ten people develop some degree of interest in the contest. The contest can be tied up with any phase of your campaign — newspaper, radio, theatre lobby or front, a window display, or a street ballyhoo. Quite frequently your picture title will suggest a suitable contest. Invariably such a contest will interest your merchants in your picture tie-up and will get you some free space in the newspaper).

"8. The foregoing promotional items are more or less routine. A good campaign should always be topped off with some new and, if possible rather striking stunt. No matter how small this little stunt may appear, it should be novel and tie in closely with the picture."

PASSES FOR R.C.A.F.

Toronto, Ont. — The Avenue Theatre is giving a number of passes as prizes for recreational activities at the R.C.A.F. training camp at the former Eglinton Hunt Club quarters.

JOSEPH SCHENCK CHARGED WITH INCOME TAX EVASION

New York, N.Y. — Joseph M. Schenck, chairman of the Board of 20th Century-Fox Film Corp., was indicted by a Federal grand jury on charges of conspiracy and income tax fraud for the years 1935, 1936 and 1937, accused of withholding $400,000 in taxes from the Government, because of fraudulent deductions of expenses and stock losses. Also accused in the indictment was Joseph H. Moskowitz of 20th Century-Fox.

The second indictment charges perjury and making false statements regarding certain transactions in 1937 in which it is asserted by the Government that Schenck gave $100,000 in cash and $50,000 in 20th Century-Fox stock to William Bioff, Hollywood representative of the I.A.T.S.E. who is now serving a term for an old charge in Illinois.

Mr. Schenck issued a statement following notice of the indictment stating that two of the best auditing firms in New York, after a recent audit had advised him that he had overpaid rather than underpaid in taxes during the years in question. "I am confident," Mr. Schenck said, "that when all the facts are finally determined full vindication will result."

ACTORS ENLIST

Hollywood, Calif. — John Justin, the young star who came to the U.S. to complete the final scenes of the new Korda film, "The Thief of Bagdad" will return to England on June 15th, where he will resume his post with the Royal Air Force. Wilfred Lawson has also returned to England for the same reason.

Robert Montgomery, American actor who went to England to act in a Metro film, enlisted in the British Ambulance Corps.

NEW COLUMBIA RELEASE

Hollywood, Calif. — Harry Cohn closed a deal for Columbia release of "Legacy", film to be produced from Charles Bonner's novel of the same title, by Robert Sherwood Productions Inc., with Warner Baxter in the starring role, and Gregory Ratoff directing.

SAUNDERS AT CONVENTION

London, Ont. — Jack Saunders, former stage manager of the Grand Theatre, attended the convention of the International Alliance of Theatrical Stage Employees and Moving Pictures Operators of Canada and United States, held in Louisville, Kentucky, this week. Mr. Saunders represents the local lodge No. 105.

SNOWDON HOLDOVER

Montreal, Que. — "The Four Just Men" has been held over for its 2nd week at the Snowdon Theatre, United Amusements' house which is showing first-run British films.

RKO Radio's "Irene" Good Summer Entertainment "Doctor Takes Wife" Comedy Grosser-- "Angels" O.K.

"IRENE"

RKO RADIO

ANNA NEAGLE'S second American-made picture is as about as rabid a departure from the type of role that first brought her notice in America, as could possibly be imagined. For although she had played many light roles in English pictures several years ago, it was in "Victoria the Great" that the American public first really paid any attention to her. Then later, the Hollywood-produced "Nurse Edith Cavell" kept her in severe and histrionic character. But in "Irene", Anna Neagle really steps out singing, dancing, and carrying on such as she did in "Look Out For Love", "Peg of Old Drury", "Nell Gwynn", etc.

There is little left of the original musical comedy that was such a hit on the stage around 1921-22, although the stage show's outstanding song hit, "Alice Blue Gown", has been retained, forming the background for a dazzling dance executed by Anna Neagle, wearing the title gown, with the sequence photographed in Technicolor. This is not the first time that producer-director Herbert Wilcox has changed from black-and-white to Technicolor to bring out the scenic beauty of a particular sequence, for in "Victoria the Great", the Diamond Jubilee sequence was also photographed in color.

Miss Neagle is cast as the assistant to an interior decorator. She so attracts a wealthy socialite that he buys an exclusive dress shop so that she can have a job as model in it. Then in order to display the shop's creations, Miss Neagle is introduced to society as a member of the Irish nobility, makes a big hit with another socialite, and almost marries him. In the end, however, she sees the error of her ways, and is teamed up with the right man.

It's a Cinderella type of story, always good, and in this instance handsomely embellished with showmanship values. The swing version of "Alice Blue Gown" will create considerable stir among your rug-cutting patrons, and Miss Neagle's dance routine of same will receive favorable attention.

Supporting cast is excellent, with Ray Milland, May Robson, Arthur Treacher, Roland Young, Alan Marshal and Billie Burke just a few of the well-known names handling featured roles.

Excellent entertainment for the warm weather.

Running time — 100 minutes.

"DOCTOR TAKES A WIFE"

COLUMBIA

COLUMBIA, the studio that gave you "The Awful Truth", "Too Many Husbands", and other outstanding comedy successes, now offers another banner entertainment picture in "Doctor Takes A Wife". Good performances, top-notch direction and a clever screenplay, all add up to heavy grosses. Built for laughs, it garners them from situations and dialogue alike, and while a couple of the gags and situations might possibly be considered suggestive, still the film cannot be considered unsuitable for juvenile consumption.

Loretta Young is cast as the bachelor-girl author of a best-selling book on the advantage of being single. At a resort hotel she meets Ray Milland, medical instructor at a university, persuades him to give her a lift into New York. While stopping over for a moment in Greenwich their car is mistaken for that of a pair of newlyweds, and a "Just Married" banner is tied on to it. The reporters get wind of the "Just Married" banner and headline the supposed wedding, despite the denials by Loretta's publisher, Reginald Gardiner, and by Loretta herself. Milland, after an argument with Loretta, gets drunk in her apartment and puts himself to bed there. Loretta, fearing scandal, admits they are married to the reporters, and announces that she will write a new book on the joys of married life. Then she and Gardiner persuade Milland to keep the pretence of marriage until she can get the book written. Loretta and Milland quarrel continually, especially over Gail Patrick, Milland's fiancee, whom Loretta considers is a dope. Finally the book is finished, and Loretta is about to leave for Reno for a fake divorce to end the fake marriage. But by this time the two have fallen in love, and in a side-splitting fade-out, the divorce is called off, and a genuine marriage is called on.

Loretta Young and Ray Milland make a happy combination, both getting the most out of their roles. Reginald Gardiner also registers well as Loretta's publisher and suitor, but Gail Patrick fails to click, being badly miscast as a "o's itsy bitsy is "ou" type of debutante. Others in the cast include Edmund Gwenn, well cast as Milland's father, and Frank Sully, Gordon Jones, Georges Metaxes and Paul McAllister.

Directed by Alexander Hall. Screenplay by Ken Englund and George Seaton, from the story by Aleen Leslie.

Running time — 83 minutes.

"FLIGHT ANGELS"

WARNER BROTHERS

THIS is not a top group picture by any means, but properly handled, and with careful exploitation, it might succeed in bringing in a lot more shekels than many of the so-called "A" productions. While the cast doesn't boast any outstanding drawing card, still the names of Virginia Bruce, Wayne Morris, Dennis Morgan, Jane Wyman and Ralph Bellamy make a pretty strong combination for any marquee. Add to that a zippy script, well directed and acted, and you have all the material you need to go out and sell.

Film gives Dennis Morgan his best opportunity to date, casting him as the ace pilot of a commercial airlines supervised by Ralph Bellamy. Morgan has a reputation with the ladies, and for that reason Virginia Bruce, the airline's top stewardess, won't give him a serious tumble, even though her heart does a pit-a-pat every time he's near. Co-pilot with Morgan, and working with him on construction of a new stratosphere plane is Wayne Morris, whose girl friend, stewardess Jane Wyman, is unsuccessfully trying to pin him down to marriage. Doctor John Litel discovers that Morgan's eyes are bad, and Bellamy is forced to ground the pilot. At first Morgan goes to pieces, but Virginia Bruce succeeds in snapping him out of it, and they are married. For a time Morgan settles down to a ground job, but when he learns that somebody else is to test the stratosphere ship he and Morris built, he goes haywire, and steals the ship taking it up for the test himself. He nearly cracks up, but finally lands, only to have his license taken away by Bellamy. He decides to run away and join the Chinese Air Force, or something equally childish, but in the end is dissuaded, and rejoins his wife.

The film has been well paced, with a clean script keeping the action moving along at all times. Flying scenes are well done, and comedy relief handled principally by Morris and Jane Wyman, supported by Dorothea Kent as a dumb blonde stewardess, will keep you entertained. Morgan shows up to good advantage, and although he does no singing in this, he has shown his vocal talent in other vehicles. Miss Bruce is always decorative and in this has possibly a little more work to do than in some of her more recent pictures. Ralph Bellamy, however, is wasted in an unimportant role anybody could have placed.

Directed by Lewis Seiler.

Running time—74 minutes.